LAWRENCE OF ARABIA

COLUMBIA PICTURES PRESENTS

THE SAM SPIEGEL AND DAVID LEAN PRODUCTION OF

LAWRENCE OF ARABIA

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"I deem him one of the greatest beings alive in our time. I do not see his like elsewhere. His name will live in

English letters; it will live in the annals of war; it will live in the legends of Arabia." —*Winston Churchill*

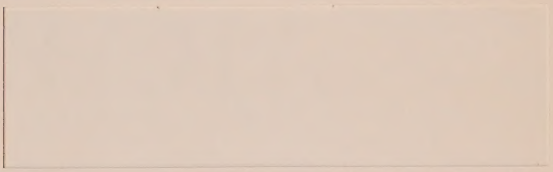
THE LEGEND OF LAWRENCE

His death occurred on an English road, in Dorset. He was riding a motor-cycle powerful enough to satisfy his appetite for speed, and the time was early morning in the Spring of 1935.

With his death, the ballyhoo which hounded him through life was doubled. Had he, or had he not, a project for meeting and reasoning with Hitler? Was there, or was there not, a mysterious black limousine at the scene of the accident? Had he killed himself deliberately? Or merely been stung by a bee? In fact it seems most probable that he swerved to miss two boys on bicycles and was going too fast for it. But the world did not want an ordinary death for this extraordinary man.

An element of mystery there briefly was. When he was picked up from the road his papers identified him as a fellow called Shaw, recently discharged from the Royal Air Force with the rank of Aircraftman, the lowest rank of all, a bearer of coal-scuttles and tender of air-camp pigsties. This unimportant person was taken to the Military Hospital at Bovington Camp.

But Mrs. Thomas Hardy, the widow of the great novelist, made anxious enquiries about Aircraftman Shaw; so did Mr. Winston Churchill; Augustus John, the famous painter came in person. Artists of all kinds, high-ranking Officers, men with titles and even crowns, awaited news. At length he was attended



by the Surgeon and Physician to the King of England. On May 20th, the London Times announced:

"After a week of hope and fear, a commonplace accident has robbed the nation of one of its most remarkable personalities. Lawrence of Arabia is dead."

Shaw was the name he had taken when he had tried to escape from his publicity, his past, or himself, in what he called the "monastery" of an Air Force barracks. Now he was revealed as Thomas Edward Lawrence, illegitimate but well-loved son of Thomas Chapman, Irish Baronet. And now his other names and titles were called over too: Liberator of Damascus; Hero of Aqaba; Uncrowned King and Kingmaker. To the Beduin Sheiks he was "Prince Dynamite" and "Destroyer", both for his exploits against the Hejaz railway and his own explosive energy.

To the ordinary Beduin tribesmen, veterans of the First World War campaign against the Turkish Empire in Arabia, he was no man of mystery but a type they recognised, an iron-willed leader, brother-in-arms of Auda ibu Tayi, chief of the fighting Howeitat. The "L" of "Lawrence" came adrift in their pronunciation and to them he was "El Aurens" or plain "Aurens". And this name, used with casual affection or respect, was a source of comfort to him while he was among them.

His own countrymen preferred the Legend to the man. There was substance enough in his life for a Legend, but romance was added. Did he love this Legend or detest it? "There's only one thing worse than being talked about" said Oscar Wilde, summing up the attitude of famous people to their fame "And that

Peter O'Toole left the London stage to portray the enigma of Lawrence.

is *not* being talked about." No doubt this was the case with Lawrence. One half of him was scholar, thinker, gentle and retiring. The other half was man of action, harsh, decisive, and it must be said flamboyant. Perhaps it was this second half he was in flight from when he changed his name to Shaw.

Now that he was dead the Legend grew unchecked and the suffering man was all but forgotten. The nation rang with eulogy. The king made public his grateful recognition. General Sir Ian Hamilton numbered him among the great who raise the level of human existence. Field Marshal Lord Allenby declared that he had left the pattern of a life well spent in service. Winston Churchill wrote most eloquently:

"In Colonel Lawrence we have lost one of the greatest beings of our time. I had the honour of his friendship. I knew him well. I hoped to see him quit his retirement and take a commanding part in facing the dangers which now threaten the country. No such blow has befallen the Empire for many years as his untimely death."

In the newspapers he figured as the Knight of Araby. He was a shining example to set before the young. And when the earth had received him, a young girl slipped through the lingering mourners and placed upon his grave a small bouquet of lilac and forget-me-not, upon the card of which was written "To T.E.L., who should sleep among the Kings."

Of course reaction followed. Hands were not wanting to tear down the image other hands had raised. Voices were not wanting to claim that there was Fraud in the Legend. Sensational books were written to show him in the light of charlatan, poseur, and worse. The arguments are long and complicated, any conclusion difficult. The glib solution is a shrug. He is a "mystery," a "paradox," a "puzzle" and "enigma." Let it be so; what man is not? But the makers of this film can testify that he is remembered very clearly by the Beduin survivors of those not-so-long-ago campaigns, and by the simple name of "Aurens."

Meanwhile, what of the necessary man beneath all this blast and counter-blast of reputation? For that, the best, the only satisfactory piece of evidence lies in his own account of the Desert Campaign, his book "The Seven Pillars of Wisdom."

Lawrence agonized over the preparation of this work. Yet, a true artist in this, he had no thought of what it might bring him. The First Edition was of 212 copies, for private subscribers only. Its beautiful printing and binding ran him heavily into debt which forced him to the publication of a hastily abridged edition called "Revolt in the Desert." This was a best seller and paid the debts incurred by the parent edition. But when that was done Lawrence withdrew "Revolt in the Desert" from the market, so far as he was able, and what it earned thereafter gave to charity. He seemed to turn away from the book, hating it. "The Seven Pillars of Wisdom" was not generally available until after his death. He himself never made a penny from it.

But George Bernard Shaw gave him enthusiastic encouragement in its preparation, H. G. Wells called it a great human document, E. M. Forster judged it a masterpiece but feared to tell Lawrence so lest he evoke a sarcastic reaction from a man whose friendship he treasured. Certainly it is unique.

The flesh of the book is its philosophical reflections and poetic descriptions. Its bones are the action. This begins with Lawrence's meeting with Prince Feisal and other Arab chiefs to unify their rising against the Turks; it recounts the taking of Aqaba by Lawrence's audacious strategy of attacking from the land instead of the sea; relates the forays against the railway;

"With the single doubtful exception of myself, no man of our time has had such a power of tempting journalists and even diplomats to tell lies about him as Lawrence."
G. B. Shaw

1917—Lawrence in the robes of a desert leader.

COLVER PICTURE SERVICE

"He was a loving son and brother, kind and unselfish, always doing kind deeds in a quiet way."
S. Lawrence, mother of T. E.

"I cherish his memory on personal grounds and remember with gratitude his help in furthering the cause of the Jewish people."
Chaim Weizmann

and follows his triumphal ride to Damascus. This ride was interrupted by an act of fearful carnage against retreating Turks at the village of Tafas, of which more later. The book ends at Damascus.

At Damascus, Lawrence's fortunes seemed to be at their peak. But it was there that he broke off, fled from Arabia and began that search for obscurity which led him to the ranks of the Forces under an assumed name. Why? Presently the Air Force discharged him, because his fame as Colonel Lawrence was embarrassing to his officers. By appeal to friends in high places he secured his reinstatement, under yet another name. Why? It is in "Seven Pillars" if anywhere that we shall find the answer.

The book is sometimes mystifying, sometimes painfully self-revealing. And both mystification and self-revelation seem sometimes deliberate, sometimes unintentional. Even admirers of Lawrence, writing about this book, did so obliquely, as if averting their eyes. Moralists recoil from it, and indeed they are warned at the outset:

"Some of the evil of my tale may have been inherent in our circumstances . . . We were a self-centered army without parade or gesture, devoted to freedom . . . As time went by our need to fight for the ideal increased to an unquestioning possession, riding with spur and rein over our doubts. Willy-nilly it became a faith. We had sold ourselves into its slavery . . . By our own act we were drained of morality."

Controversy rages about the alleged cruelty, even sadism, of his campaign. Here he is on that very subject:

"What now looks wanton or sadic seemed in the field inevitable, or just unimportant routine. Blood was always on our hands: we were licensed to it . . . When there was reason and desire to punish we wrote our lesson with gun or whip immediately in the sullen flesh of the sufferer, and the case was beyond appeal."

Is this a confession or an excuse? One cannot tell. Perhaps he did not know himself. Certain it is that he shed a lot of blood, on one occasion needlessly and dreadfully. But certainly also he hated bloodshed. He reversed the 1914 strategy of seeking out and attacking the enemy. His aim was to incapacitate, not to destroy. The loss of two men caused him concern, the loss of twenty (his own or the enemy's) was catastrophe. Early in the Campaign an Arab charge at a mountain pass wiped out a Turkish force:

". . . these soldiers had been very young. The corpses seemed flung so pitifully on the ground, huddled anyhow in low heaps. Surely if straightened they would be comfortable at last. So I put them all in order, one by one, very wearied myself, and longing to be of these quiet ones, not of the restless, noisy, aching mob up the valley, quarrelling over the plunder . . ."

While one critic accused him of sadistic love of inflicting pain on others a second declared with an air of discovery that Lawrence had a masochistic love of pain inflicted on himself. The air of discovery is odd since psychologists are agreed that the two emotions are one. And in any case, here is Lawrence himself: He is speaking of his torture at the hands of the Turkish Governor of Deraa, who did not know the identity of his prisoner.

". . . my flesh quivered with accumulated pain, and with terror of the next blow coming. They soon conquered my determination not to cry . . . I remembered the corporal kicking with his nailed boot to get me up . . . I remembered smiling idly at him, for a delicious warmth, probably sexual, was swelling through

Alec Guinness as Prince Feisal.

me: and then he flung up his arms and hacked with the full length of his whip into my groin."

This is plain enough. It is a little impudent after such a revelation to claim any special shrewdness for the insight that Lawrence had a special attitude to his own body.

This incident was a turning-point in Lawrence's life. He quickly realised, he says "how in Deraa that night the citadel of my integrity had been irrevocably lost." Utterly worn out, his love of the Desert and his Beduin followers turned to revulsion. He sickened, he tells us, of "that rankling fraudulence which had to be my mind's habit: that pretence to lead the national uprising of another race, the daily posturing in alien dress, preaching in alien speech." He went to General Allenby and "begged for a smaller part elsewhere." He had come to realise the peril of his position as the English leader of an Arab revolt, responsible to no-one but himself, and wanted "to pillow myself on duty and obedience." He was sick of the Desert.

But Allenby had need of him, and persuaded him back. It can have been no small decision for Lawrence to quit the desert, and we should like to know how Allenby reversed it. But at this point Lawrence becomes exasperatingly brief. "There was no escape for me" he simply and sadly says. But the old straightforward idealism had gone. "I must take up again my mantle of fraud in the East." And a certain personal recklessness had taken its place: "I took it up quickly and wrapped myself in it completely. It might be fraud or it might be farce: no one should say that I could not play it."

That is all he says. We must make our own evaluation. But if it was farce it was bloody farce. Lawrence had a bodyguard. It comprised ninety men, outlaws and killers all. "They were" he says "a wonderful gang of experts. . . . The British called them cut-throats but they cut throats only to my order." They were with him at the village of Tafas where the Arab Army, new raised by Lawrence at Allenby's behest, overtook a fleeing and demoralized Turkish column. The Turks had done their worst with the little place, and now the darker side of Lawrence's nature took control. He told his bodyguard: "The best of you brings me the most Turkish dead."

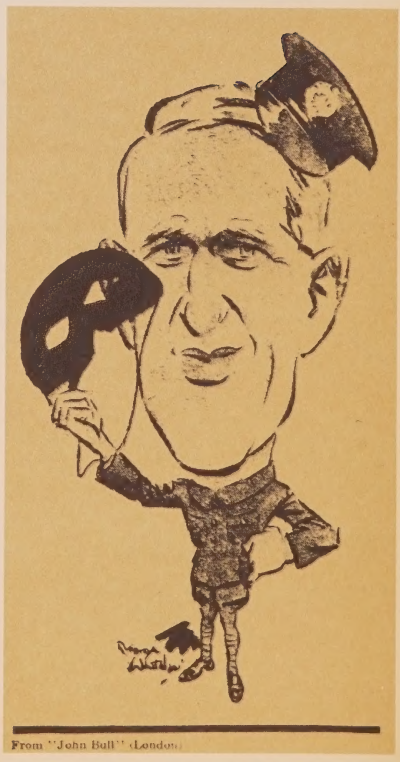
"By my orders we took no prisoners . . . In a madness born of the horror of Tafas we killed and killed, even blowing in the heads of fallen and of the animals." It went on all day and it became "one of the nights when men went crazy . . . and others' lives became toys to break and throw away."

It was with this deed behind him that he entered Damascus, the longed for goal of the Arab Revolt. And there it ended.

The common enemy now gone, old tribal hatreds sprang into flame between the Beduin leaders, and they despised the local politicals. They had conquered in the Desert, but they could not run Damascus. The epitome of this failure lay, for Lawrence, in a Turkish Military Hospital, hopelessly broken down, in which the erstwhile enemy now lay, some dead, some dying, some long dead. As he laboured hopelessly against such circumstances he felt he says, that he would never again be clean. The British had their own intentions, and waited.

The Beduin could not run Damascus but they had taken it, and at the Peace Conference their claims could not be ignored. Lawrence was called to Versailles to represent them, a much-admired, much-photographed, much-talked-of public hero.

The man himself? Thereafter began the intermittent, desperate search for obscurity, the Lawrence enigma which has filled a library of books.



Lawrence unmasked

THE MAKING OF THE PICTURE

The last joint venture of Sam Spiegel and David Lean was "The Bridge on the River Kwai" a film which secured more than a hundred international awards and was received with extraordinary enthusiasm by audiences in every part of the world. This success posed problems.

Creative men wish each new venture to better the last. Lean and Spiegel felt that "Kwai" was an effort they would find difficult to top. However, that film has revealed a certain pattern. It worked out a general theme by focusing closely on the situation of one man (in this case the eccentric Colonel Nicholson); and that one man was placed by his fate in an interesting locality. Any return to the actual circumstances of that film, any bridges, prison camps, Burmese jungles would debase the pattern to the level of a gimmick. Yet they were convinced that the pattern itself was artistically important and that they could now explore it more fully.

Their first idea was to make a film of the life and death of Mahatma Ghandi. They approached this project cautiously, feeling that there was something presumptuous in attempting to film, almost in his life-time, the activities of a man believed by his own people and by others to have been a saint. It was with some relief as well as disappointment that they abandoned the project. To dramatise you must simplify. To simplify you must leave something out. And to decide what aspects of Mahatma Ghandi's life and personality can be decently left out and which retained was a responsibility which they found themselves unwilling to accept.

Sam Spiegel had first read T. E. Lawrence's own account of his Arabian adventure "Seven Pillars of Wisdom" some years before its general publication. Like many another he had fallen under the fascination of its extraordinary author. And—like many another in his own field—had entertained the idea of a film on the subject. Now the film rights in "Seven Pillars" became available. Spiegel at once acquired them, and there in India he and Lean decided that "Lawrence of Arabia" should be their next venture.

To say that Lawrence was a complex character is to state the case mildly. There is enough action, enough psychological and thematic material in "Seven Pillars" for a dozen films with a dozen different points of view. On top of that Lawrence and his book have enjoyed, or endured, the comments and interpretations of some scores of historians, soldiers and journalists, often with an axe of their own to grind.

Spiegel and Lean engaged the British playwright Robert Bolt to write the screenplay and the three worked out together their own point of view upon the man and the theme to be drawn from his story.

Of the many overwhelming problems which the screenplay presented, none was more critical than the casting of the name part. Since the role of Lawrence fell into none of the familiar categories of cinema hero, it was felt that the actor should be one not familiar to cinema audiences. The choice fell on Peter O'Toole, young Irish star of the Royal Shakespeare Theatre at Stratford-on-Avon.

The unknown would be surrounded by the famous.

Hail and farewell! Prince Feisal (Alec Guinness), Dryden (Claude Rains), Gen. Allenby (Jack Hawkins) and Col. Brighton (Anthony Quayle) say goodbye to the newly promoted Col. Lawrence (Peter O'Toole).

Alec Guinness, who had portrayed Lawrence in the Terence Rattigan play, "Ross," was eager to interpret Prince Feisal in whose subtle, fine-drawn character he found a challenge. Anthony Quinn found a vehicle for his vivid energy and style in the part of Auda ibu Tayi. Jack Hawkins fittingly portrays General Allenby, Lawrence's commander-in-chief, "the Bull" as he was called by his subordinates, half in affection and half in awe. Claude Rains, past master of the quiet gesture, found congenial the part of Dryden, Allenby's simple-seeming, devious political advisor. Jose Ferrer chose to contribute a vignette of unhappiness and helpless cruelty in the part of the Turkish Bey. Anthony Quayle was intrigued by the character of Brighton, the British Colonel, adhering to the admirable and inadequate code of military duty and obedience. Arthur Kennedy, noted for the uncompromising truthfulness of his performances became Bentley the newsman, too knowing to know more than half the truth. Omar Sharif, first favourite in the cinemas of the Middle East is here introduced to Western audiences as Sheik Ali ibn el Kharish, Lawrence's friend, his teacher in the ways of the Beduin, his pupil in the ways of Europe.

Beyond the problems of casting lay the physical difficulties of shooting such a film.

David Lean took himself off to Jordan with John Box, the Art Director. There they found the desert to be as Lawrence loved it and described it in his book, a landscape almost unimaginable to those who have not seen it, and not seen before on film. There too they came upon the wreckage of trains just as Lawrence left them nearly forty years ago, the metal kept bright by the utter dryness of the atmosphere. Lean and Spiegel decided it was there in Jordan and nowhere else that the bulk of the film must be shot, be the difficulties what they may.

Young King Hussein, descendant of Hussein of Mecca, Feisal's father, who initiated the Revolt which Lawrence led, interested himself in the making of the film. It was by his order that the unit received expert help from the crack camel-riders of the Desert Patrol, and by his courtesy—and it may be said under his protection—that the unit secured the participation of some hundreds of Beduin tribesmen.

The first shooting site was Jebel Tubeiq, 250 miles east of Aqaba in a desolate area near the Saudi Arabian frontier, with the nearest water 150 miles away. The site was discovered through aerial reconnaissance by Director Lean and Art Director John Box. Until photographs and sketches of the area had been made by the film men, the place had been unmarked on any map. Jebel Tubeiq had been uninhabited since the Seventh Century A.D., when a band of monks abandoned a monastery they had established there in what must have been the world's most remote hideout. Paleolithic rock carvings in the area are said to date back 12,000 years. Until the arrival of the film troupe, Lawrence undoubtedly was one of the very few white men ever to have laid eyes on Tubeiq. Director Lean and Cameraman Fred Young found infinite pictorial challenge in Jebel Tubeiq, with its fields of brilliant red sand dunes reaching illimitably to the horizon.

Lawrence of Arabia leads the desert troops in the charge which ended in victory for the Allies at Damascus.

The initial exploit which brought Lawrence to fame was his dashing capture of the port of Aqaba, itself remote. Here the company established its headquarters. The logistics of moving equipment and personnel to Aqaba from London were not easy. The moves from there to the location sites were very difficult indeed. These moves were sometimes in the region of three

hundred miles. Once there, the crews, the actors, the Beduin who gathered, and the animals, must be fed and watered. Where heavy equipment was imperative roads must be improvised, and where these broke down, caterpillar tractors brought in by sea to Aqaba must drag the foundered lorries from the sand. Meanwhile the temperature rose to levels where thermometers had to be cooled to prevent them from destroying themselves in an effort to record it.

But though the weeks under canvas ran into months morale ran high and the unit persisted. In the first place it was adventure. In the second place they were there for nobody's whim but because that particular landscape was part and parcel of Lawrence's story, and couldn't be faked. If the circumstances posed problems to Peter Dukelow the construction foreman, the landscape and the people fascinated Freddy Young, First Cameraman, as they had fascinated David Lean.

Beneath the cliffs of Wadi Rhumm, tribal battleground time out of mind, the Beduin presented with their black goat-hair tents, their animals, themselves, a picture precisely Old Testament—except for their weapons, beautifully maintained even when worn over the poorest garments. The women however could not be photographed because the tribesmen held it as a mortal insult that any man should hold a picture of another's wife. Where women were necessary to the film, twenty women who being of a Christian sect did not fall under the ban, were substituted with the permission of their priest.

Because of their modernization, the actual sites of Cairo, Damascus and Jerusalem could not be used for scenes showing Lawrence's activities in these cities in 1916 to 1918. For these scenes, the company moved to Spain, where at Sevilla the Moorish-Arabic architecture provided near duplicates of the buildings of the Lawrence story. At a Spanish location also the blasting assaults on the Hejaz Railway were filmed. Some photography had been done at Aqaba, but because this city too has been modernized, the Red Sea port was totally reproduced on a Spanish site, as it appeared in 1916, with a Turkish army camp laid out behind it. The filming of the Arab charge through the camp site brought thousands of sightseers to the surrounding hillsides to witness free the greatest entertainment of their lives.

The far-traveling "Lawrence of Arabia" company made still another major geographical shift—to Morocco. Here through the cooperation of King Hassan II and his brother, H.R.H. Prince Moulay Abdallah, the Royal Moroccan Army supplied cavalry, members of the Camel Corps, and foot soldiers in all, thousands of men, camels and horses. And here was played out the stunning blood-bath sequence of "Lawrence of Arabia."

The battle sequences completed, there remained only the opening scenes of the Robert Bolt screenplay to be filmed in England, including a reenactment of the memorial service to T. E. Lawrence at St. Paul's Cathedral.

The authenticity of "Lawrence of Arabia" had been high-priced. The people of the film troupe had worked in areas where thermometers had to be kept refrigerated. They had worked in snow, for scenes showing Lawrence and his followers struggling through wintry mountain passes. They had encountered the famous "Blue Men" from Tantan. They had lived and worked among Arabian nomads who are no whit changed in custom or appearance from what they were in Biblical days. High-priced indeed the authenticity and realism of "Lawrence of Arabia"—but worth it in terms of rare experience for the audiences in the motion picture theatres.

LEGEND:

1 CAIRO: Here, at British Army Headquarters for the Middle East during the first part of World War I, T. E. Lawrence began his career as a map-maker.

2 AQABA: As commander of a band of Arab guerrillas, Lawrence captured the supply port of Aqaba from the Turks, attacking from the rear after an incredible desert trek. This was the turning point of the Arab Revolt.

3 DERAA: Captured by troops of the sadistic Turkish Bey, Lawrence was tortured here and left for dead.

4 JERUSALEM: This ancient and historic city became headquarters for Gen. Allenby after his first major drive against the Turks had succeeded. Here Lawrence came after his experience at Deraa, asking to be relieved of his command.

5 DAMASCUS: Goal of the Arab Revolt, Damascus was liberated by Lawrence and his Arabs, one day ahead of the British forces. But here Lawrence tasted both victory and defeat, for he was unable to keep the feuding tribes united.

DAMASCUS
Kisweo
Nahr el Litani
Kuneitra
EL LEJA
HAURAN
OR
J. DRUSE
Ezra'a
Miskin
Ghazale
Arar
Sea of Galilee
Sheikh Saad
Tafas
HAIFA
Nazareth
Tel Shehab
Mezerib
DERAA
Burga
Afuleh
Um Keis
Remthe
Taiyibe
Nisib
Bosra
Salkhad
Beisan
Umtaiyeo
Um el Surab
Tul-el-Keram
Abyao
Um el Jemal
Mafrak
NABLUS
Minifir
Dhuleil
Abu Sawana
JAFFA
Zerga
Khau
SALT
Ludd
AMMAN
Kissiro
Muaggar
AZRAK
JERICHO
JERUSALEM
Zizao
Amruh
Khananeh
Madeba
ATARA
Ammari
GAZA
Hebron
Themed
Atwi
Gaf
RAFAH
SAFRA
EL
JESHA
Wadi Sirhan
BEERSHEBA
Kerak
Ras Muheiwir
Um Kharug
Sultani
Faraifra
J. THLAITHUKHWAT
Husbo
Tafileh
Hesa
Rashidiyao
Ard es Sawan
Dana
Jurf
Bair
Shobek
Odroh
Jerdun
Petra
Jefer
Waheida
MA'AN
Delagha
Mreighao
Ghadir el Haj
Aba el Lissan
Batra
Kuntilla
Shedia
Guweira
LAWRENCE'S JOURNEYS
RAILWAYS, 1917-18
BRITISH FRONT LINE
SCALE OF MILES
50
100
Rumm
Shahm
GULF OF AKABA
AKABA

TURKEY
PERSIA
EGYPT
ARABIA
ANGLO EGYPTIAN SUDAN
MEDITERRANEAN SEA
CASPIAN SEA
RED SEA
PERSIAN GULF
TEHRAN
BAGHDAD
CAIRO
KHARTOUM
ADEN
MECCA
Ibn Rashid
Ibn Saud
Idrissi
Sherif
Imam
Sultan of Nejd
SCALE OF MILES
RAILWAYS 1917-18

SAM SPIEGEL: THE PRODUCER

On first acquaintance, Sam Spiegel would probably satisfy the popular expectation of the more urbane type of film producer. He has charm, force of personality, is witty, dresses quietly. He speaks four languages fluently and two more sufficiently well to get his own way in them. He likes good living, knows where to find it in most parts of the globe, and delights in sharing it. He is stout, and has a Roman head in which the eyes are still mischievous when the expression is most senatorial. To give a good present and to drive a good bargain afford him equal satisfaction.

But he is also a scholar, versed in European literature and thought. His references in conversation range far in many directions. He is an arbiter of modern painting with a first class collection built up by himself. His respect for artists of all kinds is serious, though his judgment is sharp. He is an informed student of day-by-day politics.

His attitude on all these subjects is liberal and unattached, save that he is fiercely mistrustful of any creed which gives a man a license to persecute his fellows. It is the attitude of a cosmopolitan.

His parents, in Vienna, were booklovers and believed in a life lived earnestly. He was educated at the University there, and first came to the United States to lecture at the University of California at Berkeley.

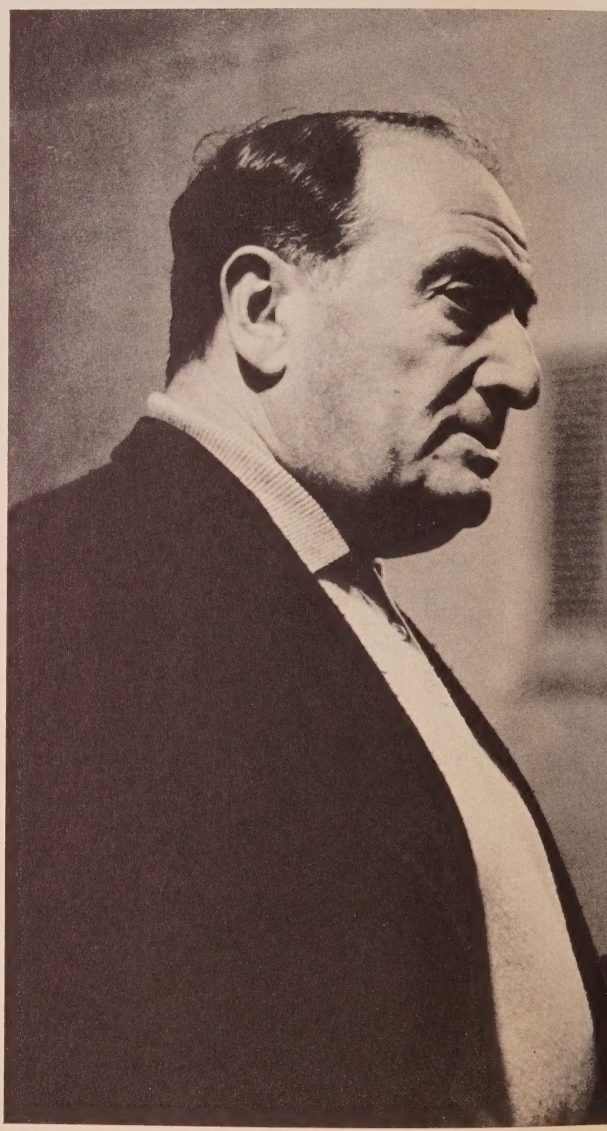
The late Paul Bern, an M.G.M. Producer, heard Spiegel lecture at Berkeley, and engaged him as reader for original stories in French, German, Spanish, Italian and Polish. The world of films and film-making became Spiegel's passion and has been so ever since. Presently he was back in Europe, working for Carl Laemmle, re-filming Universal pictures for foreign distribution.

One of these pictures was the brilliant anti-militarist classic "All Quiet On The Western Front." The European versions were banned in many areas, largely because of the growing power of the Nazi party. But Spiegel felt committed to this film. He fought the ban on all fronts, in all languages, in all circles. And in part at least he won. "All Quiet" was shown abroad, and in 1932 he had the satisfaction of presenting it to the Disarmament Conference at Geneva.

Elia Kazan, Budd Schulberg, John Huston, Robert Bolt, David Lean, Joseph Mankiewicz—these and more, writers and directors of the first rank have joined with Sam Spiegel in forging the scripts and transferring to the screen some of the most notable pictures of our time. The actors and actresses who have starred in Spiegel films have achieved honor and fulfillment in their craft. Sixteen Academy Awards, literally hundreds of Awards from his peers in other countries and other Continents have honored films produced by this bold, venturesome man to whom the making of a motion picture represents the fulfillment of living.

A biographer of the motion picture industry would find it essential to include the productions of Sam Spiegel. From the early "Tales of Manhattan", the list would go on to "We Were Strangers", "The Prowler", "The African Queen", "On the Waterfront", "The Bridge on the River Kwai", "End as a Man", "Suddenly, Last Summer" and, now "Lawrence of Arabia".

Some of the qualities which have secured this success have already been listed. One more may be emphasised. He can identify talent at a great distance. If it is in the market-place he can bargain for it boldly. If it is obscure he can persuade it out of hiding. He can do this because he cares for it. And because he can usually offer talent a project worth working on. He hopes and believes that "Lawrence of Arabia" has been another such.



DAVID LEAN: THE DIRECTOR

This picture, says Lean, took hold of him in a way that no other has. He shares with Lawrence the capacity to drive himself, and the love of unfamiliar localities.

If he can drive himself he can lead others. He has those two contradictory qualities of leadership, humility and confidence. He will listen carefully to opinions from almost anyone as to how a scene is to be taken; but once he has decided on the way it is to be, it must be that way and no other. He can be most stubborn.

The ability to fix the spirit of a place on film has been stretched to the full by "Lawrence of Arabia," but in Lean's own estimation this is incidental. His first intention is to tell a story.

Of his methods he himself says this: "I envy people who have flashes of insight and genius in solving picture problems. I have to work out every way to do a scene and then choose one which will serve the story purposes properly, and still not be expected by the audience."

The strategy of the unexpected gives his pictures their freshness and vigour. The adherence to "the story purposes" gives them their substance. His definition of a story is the classic one of something with a beginning, a middle and an end. He feels acutely the need of the artist to move with his times but he will not use devices, methods or themes until he understands them honestly and through and through, regarding it as trickery to do so.

The stars of "Lawrence of Arabia" accepted their roles in the picture without reading the script. That simple statement of fact is possibly the highest professional tribute that could be paid to Director David Lean.

The good actors—the most exacting in the profession—have learned faith in the man. They trust him for his intellect in the selection of subject matter that will be not only entertaining but meaningful and provocative to the public. They trust him for his mastery of the motion picture craft that will help them make their own performances memorable.

Alec Guinness has said "David Lean is the most meticulous craftsman in the industry, the most painstaking in every department."

His apprenticeship was arduous. He was born in Croydon, England and his family expected him to be an accountant. Instead he got a job—making tea—at Gainsborough Studios. He threw himself single-mindedly into every opportunity which offered, determined to equip himself as a Director who should know his job. He does. His films include "In Which We Serve," "Great Expectations," "Brief Encounter," "The Sound Barrier," and "The Bridge on the River Kwai."

In person he is tall, thin, sinewy, sharp-featured. He has unusually large eyes which cloud as he retires into himself for long periods of thought and then as he emerges, will suddenly focus with startling penetration. "I try," says Lean, "to make clear a point and a point of view. People in the audience may differ with me, according to their own personalities and experience. All I hope for is that they take away with them something to think about and talk about."

Like Sam Spiegel, David Lean expresses ideas in motion pictures. He doesn't ask that the audience agree; only that it listen. These two men have been fortunate in finding each other. Their fight for artistic truth and integrity was challenged by "Kwai" and by "Lawrence." Lean, like Spiegel, is a stubborn man in having his own way. One of the many remarkable things about "Lawrence of Arabia" is that two such stubborn men were able to agree on the making of it.

ROBERT BOLT: A SCRIPT FOLLOWS A LEGEND

For "Lawrence of Arabia" Spiegel and Lean engaged not a blood-and-thunder writer but a young dramatist whose reputation rests more on the analysis of emotion and the confrontation of ideas. The occasion of the choice was Bolt's most recent play "A Man For All Seasons," the subject of which is Thomas More, a Sixteenth Century ascetic scholar and religious. An odd occasion for an odd choice, it might seem.

But it had been clear to them from the outset that physical action, no matter how spectacular, was not sufficient to the telling of this story. A writer was wanted who could tell not only what Lawrence did but also, by sparely used dialogue and imaginative gesture, what he may have thought and felt in that perilous and lonely situation. This situation was the work of many pressures, racial, military and political. A writer was wanted who would take a disenchanted look at all this yet respond to colourful personality and great behaviour wherever it was found. In Bolt they felt that they had found a writer of this kind.

The former school teacher is a ruddy, thickset man with plenty of nervous energy but lives a determinedly private life on the outskirts of London. He lists the rewards of his recent successes in this order: Time for his work; time for his family; relief from "chronic financial incompetence." He is anxiously aware of the atomic portent in the world but believes, "with an effort," that love of life will prevail.

This is his first work for the screen. He hopes to do more, but his first allegiance remains to the Theatre. He is currently working on a stage play. About "Lawrence of Arabia" he says: "When men go to war their own best qualities are turned against them. Their virtues are made to serve the ends of destruction and waste. In time of war we need not look for a villain; the heroes are more than enough."

MAURICE JARRE: THE COMPOSER

One of the most imposing musical tasks in motion picture history went to Maurice Jarre, the Parisian composer signed by producer Spiegel after a long and arduous search for a man capable of creating the score for production of "Lawrence of Arabia."

Jarre was born in Lyon, 13th September, 1924. He studied composition and percussion at the Conservatoire with Jacques de la Presle, Louis Aubert and Honnegger. In 1944, he was called up into the Navy for National Service.

When Jean Louis Barrault formed his own theatre company, he asked Jarre to become his orchestral conductor and arranger. Jarre stayed with the Barrault company for four years.

In 1951, he joined Jean Vilar, who had started a national theatre company. For the first time Jarre composed music for a wide range of plays—Shakespeare, Moliere, Eliot, Victor Hugo.

In 1955 he was awarded the Zurich prize for a symphony and violin concerto. That same year he won the Italian Opere Radiofoniche prize for a radio opera, "Ruiselle." This year he interrupted his work on "Lawrence" to fly to Verona for a day, to collect the Radiofoniche prize for a TV opera, "Les Filles du Feu."

Jarre started writing music for films in 1952. His first feature film assignment was Franju's "La tete contre les murs." In all, he has scored fifteen films, including Darryl F. Zanuck's "The Longest Day," and the 1962 Venice award-winning "Le Dimanche de Ville D'Avray."

It was after producer Spiegel and Lean saw "Le Dimanche" in France that they considered Jarre as the composer of the score for "Lawrence of Arabia."

The ever-changing colors of the desert form a background for the camel-mounted fighters of Lawrence's troops.

ALEC GUINNESS AS PRINCE FEISAL

Over the years every new Alec Guinness performance has been —new. Each has been different and distinctive from the rest. If his name didn't appear in the playbills and in the theatrical notices, members of the audience would have no way of knowing that the player on the stage or screen is Alec Guinness. He doesn't have a trademark. If the members of the "Lawrence of Arabia" audience had no advance information about the role of Prince Feisal, they'd have to take Feisal's fingerprints to discover that he is played by Alec Guinness; and they'd be properly astonished to learn that the role is done by the same man who appeared in "The Lavender Hill Mob," "Kind Hearts and Coronets," "The Man in the White Suit" and "Tunes of Glory."

In the Second World War, Guinness enlisted in the Royal Navy as an ordinary seaman, but soon won a commission. After the war his film career began, with "Great Expectations," marking his first association with David Lean, under whose direction in "The Bridge on the River Kwai" Guinness was to win the acting award of the Academy of Motion Picture Arts and Sciences.

Guinness asked for a part in "Lawrence of Arabia." The renewal of association with Sam Spiegel and David Lean was warranty enough to Guinness that the part would be worthwhile.

Guinness married Merula Salaman, whom he met as a young actress in "Noah." He keeps a flat in London, and a small country house. He was knighted by the Queen in 1958, following his performance in "The Bridge on the River Kwai."

ANTHONY QUINN AS AUDA ABU TAYI

Anthony Quinn's portrayal of the Howeitat sheikh, Auda, in "Lawrence of Arabia" is another chapter in a personal success story which has been highly gratifying to his admirers, and of which the actor himself is forthrightly proud.

Quinn is of Mexican-Irish ancestry. When he was a child, his peasant mother, then herself only 17 years old, brought him on her back across the Mexican border into the United States. The family subsisted as fruit pickers in California orchards. At one time Quinn achieved the eminence of foreman of an orchard gang, but he was so young that a truant officer caught him at it and sent him back to school.

As a youth, he had a serious speech impediment. He persuaded a surgeon to do an operation on his tongue on the long-term credit plan. He used the same approach to prevail upon Katherine Hamil, a Hollywood dramatic coach, to be allowed in her class so that he could learn to speak correctly. He had a severely disciplined plan of self-education: a book a week; every page of every newspaper he could lay hands on; a symphony each week, and each week a visit to an art exhibit.

Quinn's first film job was as a Cheyenne Indian in Cecil B. DeMille's "The Plainsman." In 1952 he won the award of the Academy of Motion Picture Arts and Sciences for his work in "Viva Zapata." He won it again in 1956 for his portrayal of painter Paul Gauguin in "Lust for Life." Among recent film portrayals, he scored vividly as the Greek fisherman in "The Guns of Navarone." He went from that assignment to the stage to play Henry II to Laurence Olivier's Thomas a'Becket, and then compounded triumph by exchanging roles with Olivier to the high admiration of the critics.

Perhaps in Anthony Quinn's philosophy there is the key to his success story. Says Quinn: "I am competing with myself."

JACK HAWKINS AS GENERAL ALLENBY

THE man who played the commando chief in "The Bridge on the River Kwai" is associated again with Sam Spiegel, David Lean and Alec Guinness in "Lawrence of Arabia." Jack Hawkins is back in battle dress in the role of General Sir Edmund Allenby, who was commander-in-chief of British forces in the Middle East during the First World War.

Hawkins is markedly changed in appearance for the role. To play the part, he sacrificed his thick, dark brown, wavy hair. Allenby had a receding hairline; in fact, he was nearly bald during the period of the story. So Hawkins submitted to having his scalp shaved on top, with just enough thinned hair left to match the Allenby photographs. And he added a mustache for verisimilitude.

Military roles have recurred frequently in Hawkins' career since the time when, at the age of 19, he appeared in "Beau Geste" with Laurence Olivier at His Majesty's Theatre in London. He made his American stage debut in the famous war drama, "Journey's End." Among the films which have had him in uniform are "The Malta Story," "The Cruel Sea" and "The Two-Headed Spy." He has had real-life military experience in the Royal Welsh Fusiliers.

To the highly professional Hawkins is entrusted one of the most important and subtly powerful scenes in the Robert Bolt screenplay. This is the scene in which Allenby, an intelligent and sensitive man, but ruthless if need be in the performance of his duty, shrewdly evokes in Lawrence the dream of destiny that sends him back to personal tragedy in the desert war.

JOSE FERRER AS THE TURKISH BEY

WITH his performance in "Lawrence of Arabia," Jose Ferrer adds one more to his long list of masterpieces of the tour de force in acting.

Ferrer's role as The Bey, Turkish governor of Deraa, dominates one of the turning-point sequences of the film drama, that of the capture and torture of Lawrence. In actual history, some commentators believe, this dreadful episode was a turning-point for T. E. Lawrence himself, changing the entire course of his life. On film, under David Lean's direction, Ferrer makes of the episode an unforgettable vignette of malevolence.

In scanning the record of the versatile Ferrer, it is difficult if not impossible to find anything in the nature of an ordinary performance. High among his masterpieces is his footlights portrayal of the stealthy Iago to Paul Robeson's Othello. High among them also is his portrayal of the crippled Toulouse Lautrec in "Moulin Rouge," for which Ferrer won an awards nomination of the Academy of Motion Picture Arts and Sciences. Perhaps most noteworthy of all is his history-making performance in the title role of Edmond Rostand's classic, "Cyrano de Bergerac." Ferrer was star and producer of the footlights version of "Cyrano," and he won, not only the Academy nomination, but the Academy award itself in Stanley Kramer's motion picture adaptation of the play.

In recent years Ferrer has turned more and more to direction, but he will always be an actor. When Sam Spiegel cabled him and asked him to read the script of "Lawrence of Arabia," Ferrer cabled back accepting the Turkish Bey role. With Sam Spiegel and David Lean in charge, Ferrer felt no need to see the script in advance.

ANTHONY QUAYLE AS COLONEL BRIGHTON

THOROUGHGOING and highly trained professionalism is shared in common, without exception, by the players of "Lawrence of Arabia."

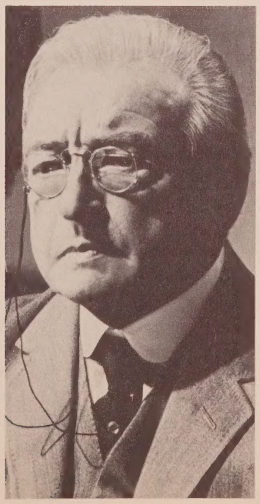
Representative of this professionalism is Anthony Quayle, in the part of Colonel Brighton, Lawrence's field commander. Quayle's nine years at the Royal Shakespeare Theatre in Stratford-on-Avon constitute only one chapter in his theatrical career. He made his first Broadway appearance in 1936 at the Henry Miller Theatre in "The Country Wife." Twenty years later he was back on Broadway to win acclaim in "Tamburlaine the Great."

Quayle was trained at the Royal Academy of Dramatic Art. His first stage appearance was at London's "Q" Theatre. His early association was with the Old Vic, and he has toured the Continent and Egypt with that celebrated company. He won prestige as a stage producer with "Crime and Punishment" at the New Theatre, and with the Restoration comedy, "The Relapse," which had a long run at London's Phoenix.

Quayle's first important film role was in "The Battle of the River Plate" for Michael Powell. For Alfred Hitchcock he did "The Wrong Man"; for Carl Foreman, "The Guns of Navarone." He extended his activity into television with his direction of "Caesar and Cleopatra" as an NBC spectacular. He is the author of two books, "Eight Hours from England" and "On Such a Night," which he wrote in his spare time while he was appearing in "Anthony and Cleopatra" and "Othello."

Veteran of many military roles on stage and screen, Quayle had real-life military experience with the Royal Artillery in the Aegean, and he worked behind enemy lines in Albania. In private life the actor is a swimming and boating enthusiast.

CLAUDE RAINS AS DRYDEN



CLAUDE RAINS once promised himself that when he reached the age of sixty he would retire. At sixty, he advanced the retirement age to sixty-five. Now, playing the role of Dryden in "Lawrence of Arabia," he is in his seventies.

At least he was in his seventies when he joined the cast. But his wife declares that when a new role comes along, fifteen years drop from his shoulders.

London-born, Claude Rains played hookey from school when he was ten years old. Soon he was appearing as a boy singer in "Sweet Nell of Old Drury" at the Haymarket Theatre.

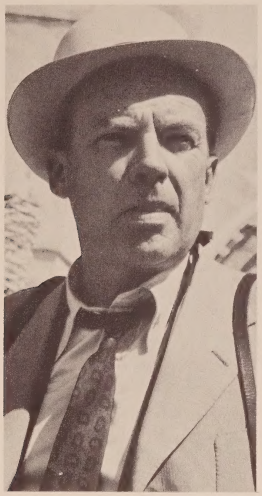
In the world of the footlights, Rains has been call-boy, carpenter, electrician, treasurer, and company manager. He was seven years with Sir Herbert Beerbohm Tree. He made his actual acting debut in "The Gods of the Mountain" at the Haymarket. At the age of twenty-one, he went to Australia with Maeterlinck's "The Blue Bird." He made his American stage debut at New Haven in "Androcles and the Lion."

When the First World War began, Rains returned to England to enlist. Impressed by the colorful kilted uniforms, he joined a London Scottish regiment, swearing that his family was of Scottish descent. He was in the trenches in France, was gassed at Vimy Ridge, and emerged from the war a captain.

Rains had his first film assignment in a picture in which he was never seen: "The Invisible Man." On his own list of his favorite screen vehicles are "Mr. Skeffington," "Caesar and Cleopatra," "Casablanca," "Here Comes Mr. Jordan" and "Mr. Smith Goes to Washington."

In 1951, as star of the Broadway hit, "Darkness at Noon," Sidney Kingsley's dramatization of the Arthur Koestler novel, he won all six of the year's major drama awards.

ARTHUR KENNEDY AS BENTLEY



In "Lawrence of Arabia," Arthur Kennedy plays Bentley, the American newspaper correspondent who helps create and popularize the legend of Lawrence.

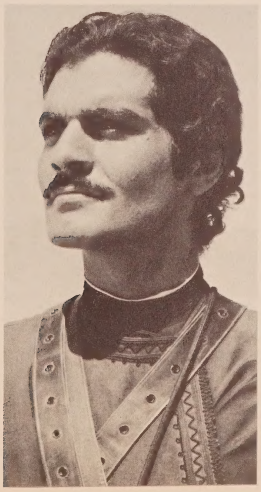
It is Bentley who, shocked out of his journalistic cynicism, pronounces judgment on Lawrence as the two men survey the horror of the battlefield of Tafas.

George M. Cohan called him "the most brilliant young actor on Broadway." Still another friend and admirer was James Cagney. When Cagney starred in "City for Conquest," he asked that Kennedy be cast as his brother in the film. The result was a Warner Bros. contract.

Kennedy is a disciplined professional with years of rigorous training and experience back of his performance. Job hunting during the depression, he found a place with the Globe Theatre Group, which presented abbreviated versions of Shakespeare at the Cleveland Great Lakes Exposition. The repertoire consisted of 16 plays, performed seven a day and nine on holidays and week-ends. There were rehearsals every morning. "Hard work," Kennedy recalls, "but valuable experience."

On Broadway Kennedy had brilliant successes in "Death of a Salesman" and "All My Sons." Five times his fellow film professionals have nominated him for the Academy award, for his work in "Champion," "Bright Victory," "Peyton Place," "Some Came Running" and "Trial." His recent film credits include "Elmer Gantry," "Claudelle Inglish," "Murder, She Said," "Barabbas" and "The Adventures of a Young Man."

OMAR SHARIF AS ALI IBN EL KHARISH



For the colorful role in "Lawrence of Arabia" of the Harith sheikh, Ali ibn el Kharish, Sam Spiegel and David Lean chose the Egyptian star, Omar Sharif. Although the role will be Sharif's introduction to western film audiences, he has long been the pre-eminent favorite of Middle Eastern movie-goers.

Sharif's first film role in an Egyptian vehicle was dependent on the approval of the feminine star, Faten Hamama. She approved of him—so much so that two years later she married him. Sharif now has his own Egyptian producing company, which his wife operated for him during his assignment to "Lawrence of Arabia."

Sharif's picture, "The Blazing Sun," was singled out for individual praise by critics at the Cannes Film Festival in 1955, although no performance was given an award that year. Four years later Sharif's "Goha" carried off the festival prize.

Sharif personally has no thought of concentrating on romantic roles. He prefers variety of portrayal. Ultimately he hopes to be a director, and emulate David Lean.

"When Lean explains a scene," says Sharif, "he himself becomes the character, and the player knows exactly what he must do. When I can do that for another actor, I shall be ready to be a director."

There are critics and theater-goers in many parts of the world who will say that Omar Sharif is the new "Valentino". There are many more who have said that no tag can be put on this brilliant star, new to the Western World. Under any conditions, following his performance in "Lawrence of Arabia", Sharif is certain to be a name to be reckoned with as one of the future stars of the screens of the world.

PETER O'TOOLE AS LAWRENCE

To an Irishman, Peter O'Toole, of Connemara, County Galway, went one of the choicest roles in the whole history of motion picture making—the title role in "Lawrence of Arabia."

O'Toole is called an "unknown," and he is said to be "introduced" in "Lawrence of Arabia." But these words should not lead anyone to the misapprehension that he is a newcomer or an amateur in the acting profession. He was six years old, O'Toole recalls, when he fell in love with the theatre at a performance of "Rose Marie." He has had years of hard work in the theatre, of theatrical study, training and experience. When Sam Spiegel and David Lean began their long search for an actor to play the legendary and baffling character of Lawrence, O'Toole was ready for his chance. When his film tests were screened, Spiegel and Lean knew they had found their man.

At the time of the testing, O'Toole was appearing at the Shakespeare Theatre at Stratford-on-Avon as the youngest man ever to attain star status at that celebrated playhouse. He was doing three parts there: Shylock in "The Merchant of Venice," Petruchio in "The Taming of the Shrew," and Thersites in "Troilus and Cressida."

The first thing O'Toole learned for "Lawrence of Arabia" was something he had never needed in Shakespeare: he learned to ride a camel. If anybody ever "lived" a role, O'Toole lived the role of Lawrence. He studied the man's life. He read the "Seven Pillars of Wisdom" until he knew long passages of it by heart. He learned Arabian folk lore. He learned to endure life in the desert as Lawrence himself endured it. O'Toole is an athletic six-footer. He has been a boxer and a Navy rugby player, and he is an expert swimmer. But at one time he stepped onto the scales to discover that the Lawrence assignment had cost him 20 of his 176 pounds.

In his early manhood, O'Toole was for five years a newspaperman on the Yorkshire Evening News in Leeds. Even his editor, the story goes, thought that he should be an actor, or at least something other than a newspaperman: he was fired. During two years in the submarine service he set his mind on the acting profession. He enrolled in the Royal Academy of Dramatic Art, won a scholarship, and studied there two years. His first professional experience was with the Bristol Old Vic Company. In three years he played 53 roles, from Hamlet to Jimmy Porter in "Look Back in Anger" to comedy roles in Christmas Pantomime. In his second play in London's West End O'Toole won starring status in "The Long and the Short and the Tall," and with it came the award of Actor of the Year. . . . And Sam Spiegel saw him in the production and remembered him.

When O'Toole was touring England in "The Holiday," a young Welsh actress, Sian Phillips, played his sister. She is now his wife. They have a daughter, Kate, who made her stage debut at the age of nine months as a babe-in-arms in "The Taming of the Shrew."

Anthony Quinn as Auda abu Tayi, "greatest fighting man in northern Arabia."

BENTLEY

What, in your opinion, do these people hope to gain from this war?

LAWRENCE
(quiet, lightly)

They hope to gain their freedom.

BENTLEY
(looks at him cautiously)

Freedom.

BENTLEY

(scribbling, saying dryly, even sadly)
...they hope to gain their freedom...
There's one born every minute.

(Unseen by BENTLEY, LAWRENCE *"freezes" at this and looks at him vehemently)*

LAWRENCE

They're going to get it, Mr. Bentley.
I'm going to give it to them.

(At the superhuman egoism of this, BENTLEY *looks up between surprise and amusement, mouth open for a wise-crack, but he encounters* LAWRENCE's *poisonous regard and shuts it again)*

LAWRENCE
(softly)

And the second question?

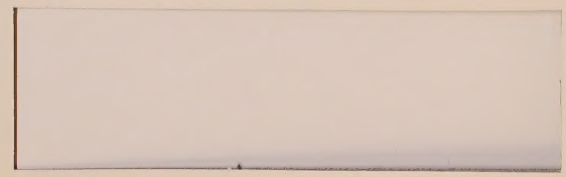
BENTLEY

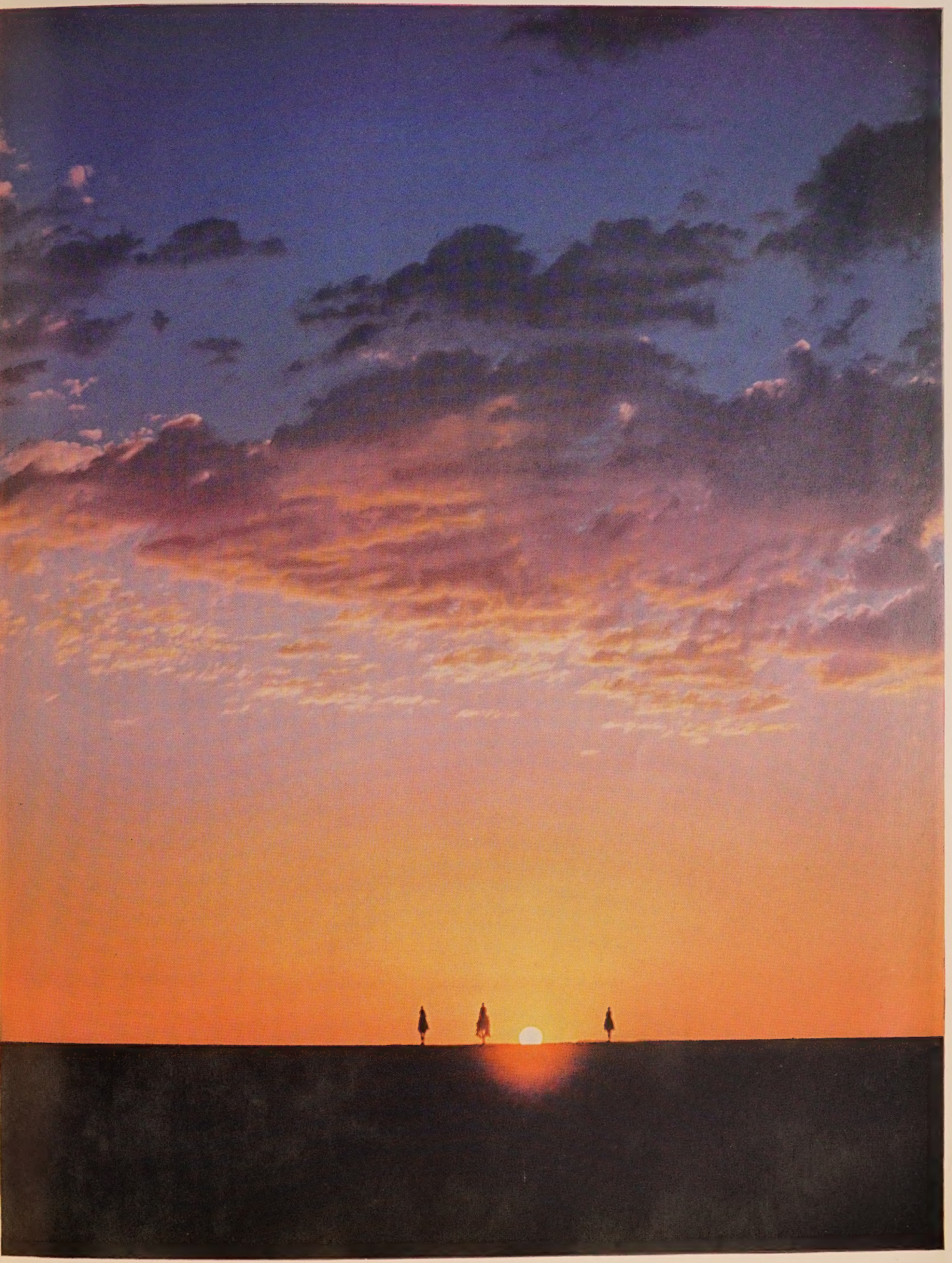
Oh...well...I was going to ask...
(he regains his professional manner firmly)
What is it, Major Lawrence, that attracts you personally to the desert?

(LAWRENCE *looks the disreputable figure up and down with insulting deliberation and says:)*

LAWRENCE

It's clean.





The classic beauty of the romance of the desert—camel-mounted riders follow the time-honored, unmarked paths leading from mystery to mystery. Lawrence of Arabia rode these trails with the ease of the man of knowledge, of adventure.

JOHN BOX: PRODUCTION DESIGNER

MUCH of the meaningful and eloquent mood and atmosphere of "Lawrence of Arabia" is the result of the work of Production Designer John Box.

"In order to understand Lawrence," says Box, "the audience must see what Lawrence saw." There is thus emotional meaning with reference to the central character in the use of the backgrounds of the brilliant and towering red sand dunes of Jebel Tubeiq, the deathly gray-white mudflats of El Jafre, the wastelands strewn with black rock as if peppered by a giant, and the fantastically eroded sandstone skyscrapers of the Wadi Rhumm.

David Lean was never satisfied, Box recalls, to do a scene in a conventional way. The result is that scenic and sound effects are not only significant with reference to character and story, but exciting and provocative in themselves. A notable example of striking use of sight and sound, and of portentous silence, is the scene showing the pitiable tribesman, Gasim, lost and afoot in the desert, with the sun rising to pursue him like a merciless and almost personal adversary. Noteworthy are battle scenes shot in swirling dust clouds that part to reveal sudden and shocking glimpses of the horrors of war.

John Box was six years in military service with tanks in the Royal Armored Corps. Born in London, he was educated there and in Ceylon. He is a qualified architect, with five years of training in that profession. His recent credits as art director include "The Inn of the Sixth Happiness," "Our Man in Havana," and "The World of Suzy Wong."

FRED A. YOUNG: CINEMATOGRAPHER

TO capture on the screen the magnificent natural backgrounds of "Lawrence of Arabia," Cameraman Fred A. Young worked in Technicolor and Super-Panavision 70. Forty-five years ago, when Young began his career, hand-cranked camera was in use.

But although his equipment and his medium were much advanced and highly perfected, Young's work in "Lawrence of Arabia" was even more rigorous than it was years ago. Once a flash flood threatened catastrophe to the camera crew. In the Jordanian desert locations he worked in temperatures as high as 126 degrees in the shade, and the wind-whipped sand was a threat to every "take."

Young's first job was as laboratory assistant at the old glass-topped studios at Shepherds Bush, London, in 1917. A year later he was placed in charge of the department, where he developed and printed by hand the 6000 feet of H. G. Wells' "First Man in the Moon." The studio was lit by a mixture of daylight and artificial light. To emphasize dramatic effects, film prints were often produced in various simple colors: blue for night shots, yellow for sunlight, amber for night interiors, red for fires, and so on. Thus the future cameraman acquired a considerable knowledge of color and chemistry.

On the eve of the talkies, Young became a lighting cameraman on the New Era production of "Victory." He photographed the Anna Neagle pictures, "Good Night, Vienna," "Nell Gwynn," "Peg of Old Drury," "Victoria the Great" and "Sixty Glorious Years." He was in Hollywood but returned to Britain at the outbreak of the war to serve as captain of an army film unit.

Young's pictures include "Island in the Sun," made in the Caribbean; "The Inn of the Sixth Happiness," filmed largely in Wales; "The Little Hut," in Rome; "Bhowani Junction," in Pakistan, and "Solomon and Sheba," made in Spain.

Fellow professionals believe that in "Lawrence of Arabia," Fred Young has composed some of the most eloquently powerful camera portraiture in the history of motion pictures.

COLUMBIA PICTURES
presents
THE SAM SPIEGEL–DAVID LEAN
production of

LAWRENCE OF ARABIA

Lawrence	PETER O'TOOLE
Prince Feisal	ALEC GUINNESS
Auda Abu Tayi	ANTHONY QUINN
General Allenby	JACK HAWKINS
Turkish Bey	JOSE FERRER
Colonel Brighton	ANTHONY QUAYLE
Mr. Dryden	CLAUDE RAINS
Jackson Bentley	ARTHUR KENNEDY
General Murray	DONALD WOLFIT
Sherif Ali Ibn el Kharish	OMAR SHARIF
Gasim	I. S. JOHAR
Majid	GAMIL RATIB
Farraj	MICHEL RAY
Tafas	ZIA MOHYEDDIN
Daud	JOHN DIMECH
Medical Officer	HOWARD MARION CRAWFORD
Club Secretary	JACK GWILLIM
R.A.M.C. Colonel	HUGH MILLER

Production Manager	JOHN PALMER
Location Manager	DOUGLAS TWIDDY
Editor	ANNE COATES
Sound Editor	WINSTON RYDER
Casting Director	MAUDE SPECTOR
Set Dresser	DARIO SIMONI
Costume Designer	PHYLLIS DALTON
Wardrobe	JOHN APPERSON
Assistant Art Directors	ROY ROSSOTTI, GEORGE RICHARDSON, TERRY MARSH, ANTHONY RIMMINGTON
Property Master	EDDIE FOWLIE
Chief Electrician	ARCHIE DANSIE
Camera Operator	ERNEST DAY
Assistant Director	ROY STEVENS
Continuity	BARBARA COLE
Sound	PADDY CUNNINGHAM
Make up	CHARLES PARKER
Hairdresser	A. G. SCOTT
Construction Manager	PETER DUKELOW
Assistant Construction Manager	FRED BENNETT

2nd Unit Sequences directed by	ANDRE SMAGGHE and NOEL HOWARD
and photographed by	SKEETS KELLY NICHOLAS ROEG and PETER NEWBROOK
Production designed by	JOHN BOX
Art Director	JOHN STOLL
Director of Photography	F. A. YOUNG, B.S.C.
Color by	TECHNICOLOR®
Photographed in	SUPER PANAVISION-70®
Screenplay by	ROBERT BOLT
Music composed by	MAURICE JARRE
Arrangements by	GERARD SCHURMANN
Music Co-ordinator	MORRIS STOLOFF
Played by the London Philharmonic Orchestra Conducted by	SIR ADRIAN BOULT

Produced by	SAM SPIEGEL
Directed by	DAVID LEAN

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T. E. LAWRENCE

A Chronology

1888: Born Tremadoc, Wales, Aug. 18.

1896: Family settled in Oxford.

1906: Started summer tours of medieval castles in England, Wales, France.

1907: Entered Jesus College, Oxford.

1909: Tramped through Syria and Palestine to obtain material for B.A. thesis, "Crusader Castles."

1911: Joined British Museum excavation team at Carchemish, on Euphrates, and worked there for next three years.

1914: Reconnoitered Sinai Peninsula, then under Turkish control, for Palestine Exploration Fund, and secretly for British Army. Assigned to Army's Information Service in Cairo in December, World War I having broken out in August.

1916: Lawrence transferred to "Arab Bureau," branch of British Intelligence, and given leave to investigate progress of Arab Revolt against Turks. Later was made emissary to Prince Feisal, Arab leader, and began organization of guerrilla army.

1917: Aqaba captured from Turks, July 6, marking turning point of campaign.

1918: Damascus captured, Oct. 1, marking end of desert war. Lawrence returned to London.

1919: Adviser to Feisal at Paris Peace Conference, then adviser to Colonial Office.

1921: Sent to Jidda as British envoy, then to Trans-Jordan, by Winston Churchill.

1922: Resigned as envoy in July. In August, changed name to John Hume Ross and enlisted in Royal Air Force as aircraftman.

1923: Forced out of service in January when identity discovered. In March, changed name legally to T. E. Shaw and enlisted in Royal Tank Corps.

1925: Reinstated in R.A.F., August.

1926: Published privately printed edition of "Seven Pillars of Wisdom," started in 1919, personal account of desert war.

1927: Abridged edition, "Revolt in the Desert," issued. R.A.F. transferred Lawrence to Karachi, India, then to Miranshah.

1928: "The Mint," account of life in R.A.F., completed.

1935: Retired from service. Died May 19, at age 47, as a result of motorcycle crash near Clouds Hill, Dorset.

BIBLIOGRAPHY:

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"Seven Pillars of Wisdom"	T. E. Lawrence	Doubleday Jonathan Cape Penguin* Dell*
"Revolt in the Desert"	T. E. Lawrence	Jonathan Cape Grossett
"With Lawrence in Arabia"	Lowell Thomas	Hutchinson Popular Library*
"Lawrence and the Arabs"	Robert Graves	Pape
"Goodbye to All That" (chapter 28)	Robert Graves	Doubleday Penguin*
"T. E. Lawrence to His Biographers, Robert Graves and Liddell Hart"		Faber
"The Essential T. E. Lawrence"	Preface by David Garnett	Dutton Jonathan Cape
"Secret Despatches from Arabia by T.E.L."		Golden Cockerel Press
"Crusader Castles by T. E. Lawrence" (two volumes)		Golden Cockerel Press
"Men in Print: Essays in Literary Criticism by T. E. Lawrence"		Golden Cockerel Press
"The Diary of T. E. Lawrence"		Corvinus Press
"La Bibliothèque Idéale: T. E. Lawrence"		Librairie Gallimard
"The Home Letters of T. E. Lawrence and His Brothers"		Macmillan Basil Blackwell, Oxford
"Lawrence of Arabia"	Richard Aldington	Collins Four Square*
"T. E. Lawrence in Arabia and After"	Basil Liddell Hart	Jonathan Cape
"Heroes of the Empty View"	James Aldridge	The Bodley Head
"The Desert and the Stars"	Flora Armitage	Holt
"T. E. Lawrence: By His Friends"	Edited by A. W. Lawrence	Doubleday Jonathan Cape
"Selected Letters of T. E. Lawrence"	Edited by David Garnett	Jonathan Cape
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